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Burlington Fine Arts Club.

EXHIBITION

OF A

SELECTION FROM THE WORK,

OF

CHARLES MÉRYON.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

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LONDON :
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AND
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1879.

LIST OF CONTRIBUTORS TO THE EXHIBITION.

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CHARLES MÉRYON.



CHARLES MÉRYON, the greatest and most original etcher whom the present century has seen pass away, was certainly no exception to the old rule that a man must be dead before his merits can be appreciated. Year after year Méryon produced and sent to the Paris Salon, or left with the various print-sellers, the masterpieces which cover our walls, and year after year they remained unnoticed by the public, and unrewarded by the authorities.* The impressions that were deposited by him at the dealers did not sell; and the great printing establishment of the Louvre, which might surely have been expected to understand the merits of an artist, allowed them to remain unrecognised; and, instead of eagerly purchasing his plates, permitted him, in his fits of profound depression, to destroy them. It was not till 1866, two years before his death, that the Directors of the Chalcographie could see enough in Méryon to induce them to give him a commission for a plate; and

* Méryon exhibited five times at the Salon, but never received a medal; and in 1853 his "Galerie de Notre Dame" and his "Rue des Toiles" were altogether rejected.

the solitary plate of which they thus stand possessed is, after all, but a copy from Zeeman, and, therefore, as a specimen of the artist's powers, comparatively worthless. An impression will be found in our collection, No. 131.

Charles Méryon was born in Paris in 1821, the natural son of an English father and French mother. From his father he inherited that strong tenacity of purpose and English determination, of which more than one instance is recorded; from his mother, his genius and powers of imagination, with a highly sensitive mind, and a tendency to be ever in excess, as well as the germs of that malady, which was in the end to carry him off, as it had his mother before him. The care of the father for the son seems to have been limited to the supply of sufficient sums of money; and the education of the child and boy thus devolved upon the mother, who was, in many respects, but ill fitted for such a charge. His studies, however, were not neglected; and in 1837 Méryon entered the Naval School at Brest, which he left, two years later, to make his first voyage in the Mediterranean. During this voyage we find him already busy with his pencil, and sketching, while off the Piræus, the choragic monument of Lysicrates; of which sketch he was afterwards to make such good use in his charming plate of "The entrance to the French Capucin Convent at Athens," impressions of which are exhibited, Nos. 92, 93, in our collection. At Toulon again, in 1840, he

received instruction from a master, and worked hard at sepia, Indian ink, and water-colour drawing. In 1842, he joined the corvette "Rhin," which was at that time despatched by the French Government to protect French interests on the coast of New Zealand.

Of the comrades who sailed with Méryon on this voyage, two at any rate remained his devoted friends to the end, and still survive to speak of him in terms of the warmest affection. One of these gentlemen, M. Salicis, contributes to our exhibition a most interesting collection of Méryon's early drawings, among which are two made at Bahia in the October of 1842. These charming little pieces will be found, Nos. 138 and 139 respectively.

On board the "Rhin" Méryon remained some four years, and amused himself in his leisure hours by sketching and modelling various scenes and products of the places he visited; some of these he, at a later period, reproduced with his etching needle. Of these plates examples are shown in our collection, Nos. 132—7. Of the models several remain at Paris in the possession of his old friends. To this period of his life belongs one instance of his indomitable perseverance, which is thus told by Mr. Wedmore in his recently published "Méryon and Méryon's

Paris." " In the peninsula of Banks, New Zealand, Méryon and his comrades were forbidden to make use of the captain's boat, and their pride was touched by the restraint. Méryon himself would make a boat, he said. A tree was hewn for the purpose, a tent set up for Méryon near the shore, but within range of wild beasts. There for three months young Méryon worked, his food brought him by his fellows, his hands raw with the persistency of his labor. The boat once launched, the captain was moved to admiration. It should be set up at home, he said, in the naval arsenal of Toulon."

Of this period too a memorial exists in the "Jardin des Plantes," at Paris: there in the Zoological Museum may be seen a plaster model of a whale, captured in the bay of Akaron, peninsula of Banks, New Zealand; this model, one-eighth of the size of life, was a work of Méryon's hands, when his ship was stationed off the place.

In 1846 Méryon ceased to be a sailor. Already on certain points he was full of strange and exaggerated notions. "I was mad," said he, "from the time I was told of my birth on first going to sea." Whatever weight we attach to these words, there seems to be no doubt that the idea of his birth had its influence in inducing him to quit the navy. In his eyes sailors were, as a body,

the noblest, the best of men. Those who commanded them ought to be great, not only in stature, but also in mind and morals; he was neither: those who commanded them ought to be men of good position and good birth—he was nobody's son.

We may be sure that when Méryon said this, he felt it. Straightforward and earnest Méryon is always no less in his words and actions than in his work; "the most downright, honest fellow in the world" according to the testimony of those who knew him best. Still even without his being himself aware of it, the desire for something else may have rendered the sailor's life distasteful to him. What that something else was however, he did not yet quite plainly see. In 1847 we find him in Paris, hard at work in the Louvre, studying Julio Romano and Raphael, and eager to become a Painter: * and in 1848 he was actually an exhibitor at the Salon. The piece exhibited, now in the possession of Méryon's old friend and comrade, Dr. Foley, is a black and white cartoon, of some three to four feet in height, by some six to seven in width; it represents the death of a Captain Marion Dufréne, murdered in New Zealand, in 1772, by the natives. It is signed Méryon. This was intended as preparatory to the picture that was to follow, but Méryon found he had to deal with insurmountable difficulties, and the painting never saw light.

* To this year belongs a charcoal drawing, contributed by M. Salicis, No. 144, "Midi au Cap Horn."

But about this time a happy chance threw Méryon in the way of M. Eugène Bléry. This able etcher at once enlisted all Méryon's sympathies, and he spent some months with his friend and teacher, practising the mysteries of the art, and exercising himself in copying plates from the old Masters—of which copies several specimens have come down to us. The gratitude Méryon felt to his instructor he subsequently showed by writing and engraving some verses in his honor, copies of which were distributed to friends, and the curious will find an impression here exhibited, No. 103 in our collection,

Of the copies made by Méryon after the old Masters, there remain to us specimens after P. de Champagne, Dujardin, Louthembourg, A. van der Velde, Salvator Rosa and Zeeman. As we might expect, the majority are after Zeeman, the "peintre des matelots;" for him, for the "Reinier toi que j'aime," Méryon naturally felt the very strongest attachment, and the copies executed after him are wonderfully good, and fear not comparison with the originals. See the four charming little sea pieces, here exhibited, Nos. 3—6. See also No. 2. "Le Pavillon de Mademoiselle et une partie du Louvre á Paris," the original of which is said to have suggested to Méryon the idea of the set of views of Old Paris. And so to Zeeman in a set of verses, couched in language that came warm from his heart, Méryon dedicated his "premier ouvrage," his etchings of the City of Paris. Of these verses, an impression is

here shown, No. 11. With the exception of a short visit to Bourges, to which we are indebted for the three masterly plates here shown—Nos. 80—91, and also for the charming pencil sketches, Nos. 145—49, Méryon's life was for the next few years spent entirely in Paris, devoted one may say to that old City, which the ædile of the Empire has so ruthlessly swept away. Between the years 1852 and 1854, Méryon issued the series of plates on which his fame mainly rests, with the title “Eaux fortes sur Paris.” This series consists of twelve principal plates, intended to form three parts, each part containing in addition a smaller plate by way of front or tail piece: appended are a few stanzas of verses; for Méryon, as we have before noticed, was a poet, after his fashion. For this wonderful series of plates, purchasers could not be found. The Minister of the Interior did indeed, at the strong instance of his librarian, M. Niel, order a few sets; but apart from this, and the encouragement that M. Niel, a devoted admirer, could offer, and the sympathy of a few friends, Méryon remained unappreciated. Victor Hugo did indeed pen a glowing eulogium on his work, but it brought no purchasers.

Poor Méryon! Surely we can feel for him, and can already imagine what the end might be. His best work, that to which he had devoted his whole soul, had fallen dead upon the public. No one understood it, no one cared for it. A franc and a-half

for a fine impression of the "Abside" was a price to be acknowledged with gratitude! Could he but have foreseen the day when eager admirers would dispute with one another the possession of such a plate, and an impression should command more pounds than, in his time, it brought pence. Of money, Méryon had no idea. He had dissipated at once, on his return from sea, a considerable sum which came to him from his mother; he now began to fancy that, as the descendant and heir of Raphael, he was entitled to a vast fortune, from which his friends were keeping him. However, to live, he must do work of some sort. In the years that immediately followed the completion of the Paris set he produced, to please himself, some pieces of rare merit, such as "L'entrée du Couvent des Capucins Français à Athènes," "Le Pont Neuf et la Samaritaine," "La Salle des pas perdus," shown here Nos. 92—7, and 99, 100, respectively; others too dictated by his morbid fancies, such as "Loi Lunaire," and "Loi Solaire;" but, to live, he must work to please others, lower himself to the level of his patrons, and produce portraits, such as that of "M. Casimir Lecomte," and drudge-work, such as the "Panoramic view of San Francisco," here shown No. 98. This large plate was reproduced from daguerreotypes, and at the cost of how much toil can only be judged after reading the paragraphs drawn from Méryon's own letters, quoted by M. Burty in his Catalogue.

At this time (1856) we find mind and body alike giving way. Overtasked by such a laborious undertaking, and feeling continually that in the time devoted to it he might be doing so much better things, but that those better things would not win him bread—all this was enough to bring matters to a crisis with such a man as Méryon. Accordingly we are told that he now became a prey to the wildest hallucinations; that, for instance, one night he fancied that men were engaged in burying a corpse in the little garden attached to the house in which he lived, and that all the next day he spent digging in search of it. We know of no etching belonging to the year 1857. In that year, the Duke of Aremberg, who had been struck by the series of Paris views, sent for Méryon to Brussels, and set him to etch at his own pleasure such parts of his chateau and its neighbourhood as Méryon judged best adapted for reproduction. But it was too late; nothing came of the visit, and Méryon returned to Paris at the beginning of 1858. He now quarrelled with his best friends, sinking at last into profound apathy, and in the May of the same year we find him an inmate of the madhouse at Charenton. For days and weeks before his removal he could not be roused from his bed, and of this sad period we have a memorial in the portrait by Flameng, exhibited No. 153; the drawing for which is said to have been made but a day before his removal. In this portrait the face, with its sharp and emaciated features, tells its own tale of Méryon's self-imposed abstinence from food.

At Charenton Méryon soon began to recover, thanks to the care and order of the institution, and in 1859 we find him at work again. He continued to use the needle up to 1866 inclusive, which year is the last found on any of his work. During this period he produced plates fully worthy of himself; such is the Rue Pirouette of 1860 (Nos. 101—2); the Tourelle dite de Marat (Nos. 107—13); and the Partie de la cité de Paris (Nos. 114—17), of 1861; the Rue des Chantres (Nos. 120—1), of 1862; the Bain froid Chevrier (Nos. 122—6), and the Collège Henri IV. (Nos. 127—9), of 1864; these are all pieces of the first rank, but they did not find a more ready sale than the old Paris set;* and to live he had to take to portraits and frontispieces for the booksellers, work for which he did not care. For his own amusement he etched between 1860—6 many of his New Zealand reminiscences. But a sense of failure seems now to have taken possession of him; he began to think of himself as little as the world thought, and finally, in 1867, he returned to Charenton.

The end was touching enough—he fancied himself the Saviour, and possessed by the idea that there was not food enough

* The last impressions of this set, to the number of 30 of each plate, Méryon took, in 1861, after re-touching, and numbering the 12 great plates; these impressions taken, the plates were destroyed by him.

in the world for all, and that he was getting more than his share, he refused to eat, and died in February, 1868.

Méryon's etched work, as far as our present knowledge of it extends, does not exceed the number of 95 plates. Of this number very many are, for various reasons, of comparatively small importance, being either early copies, slight whims and fancies, or work done for the booksellers. Of such work it has been thought sufficient to show a few examples; but of the Paris set, and of his other important work, we shew every plate, and of each plate all the early or otherwise valuable states, besides very many interesting trial proofs. Méryon is here thoroughly and worthily represented. The drawings, too, here shewn, are as interesting and valuable as the etchings themselves—whether they are the minute studies, rigorously exact in their details, that he took first for the portions of each plate, or the more finished drawings composed of the several portions put together and harmonised. The kindness of M. Salicis has enabled us also to shew an interesting set of early drawings made between 1842—7, and a collection of pencil sketches made at Bourges.

A careful inspection of Méryon's work will teach the merits and powers of the artist far better than anything that could be said on the subject. But, indeed, it is with Méryon in an especial degree, as

it is, to some extent, with every great artist, we must not expect duly to appreciate him at the first look; we must give more than a cursory glance, we must study him thoroughly, and plate by plate, before we can realise the wondrous charm which is to be found in his work, and more particularly in the marvellous glimpses of old Paris. A single look will, indeed, suffice to convince us that we have here an artist endowed with rare manual skill, a wondrous sense of beauty, and an unusual power of imagination; one look at his "Pompe Notre Dame," his "Abside," his "Stryge," suffice for this. But when we have realised the skill, the sense of beauty, the imagination displayed in this work, much more still remains. Then, after a careful study of these Paris plates, we begin to feel that strange influence that Méryon's work exercises on those who spend time over it; and, astonished at its power of fascination, we shall ask ourselves what is it that makes these plates so intensely interesting, how is it that we never tire of them? Take any other series of architectural views with which we are acquainted, and see if the case is the same. We have other plates as architecturally correct, delineated, perhaps, with skill as great, and bringing before us buildings and scenes as interesting in themselves. Take a very strong instance, the strongest, perhaps, that can be taken. To us Englishmen, Hollar's plates of old London, and of other places in England, supply a series of views most beautiful in themselves, and wrought with a skill of hand and faithfulness most marvellous, most

interesting in their associations, the originals of which have passed away, or been as much modified and changed as has the city of Paris. But admirers as we may be of Hollar and his work, speaking to us as he does of our own city and country, charming us by his skill, and compelling our respect by his honest truthfulness, we are still forced to confess that we do not linger over his work as we do over that of Méryon. The Paris is not merely a set of marvellous etchings, faithfully representing the places the artist has chosen to depict; but beyond and beside this, it is a history of the life of the city—of its busy streets and bridges, of its solitary bye-ways, of its squalor and misery, of its greatness and magnificence,—coloured throughout by the personal feeling and sentiment of the artist. It is a drama in which the personality of the author and his inmost life and thoughts are as clearly brought out as in the noblest poem which the literature of any country can boast.

In the opening plate of the series, that to which Méryon, when he came to number the plates, significantly attached the number 1, he sets before us the winged monster, the Stryge, the personification to himself of “stupidity, cruelty, lust and hypocrisy,” brooding over the fair city outspread beneath him; and in the succeeding plates he leads us on through the various scenes that the demon surveyed, through all the stir and bustle of the city’s life, which was indeed his own, now in gloom and now in splendour,

to the double end—to the fearful Morgue, with its drama of horror and despair, fit climax to all the evil over which the Stryge sits gloating—to the glorious apse of Notre Dame, with its holy and solemn beauty, fit ending and crown to all that is beautiful and good in the life of the city and of the man. These plates were numbered by Méryon respectively 11 and 12, and thus he would have us take our final look at Paris on its best side, and believe that its glory shall outlive its disgrace, its good efface its evil. And shall we be going too far if we venture to draw a happy omen from these plates for Méryon himself, and believe that the horror and despair of his Morgue at Charenton may have been effaced by a vision of some better things to come, of some heavenly Notre Dame.

Some most interesting remarks on Méryon and his method of work will be found in Mr. Seymour Haden's "About Etching." To what we are there told it may be added that in sketching Méryon differed entirely from all rules, and always worked "du bas en haut," beginning at the foundation of building, and feet of human being, and working upward to the top; for, said he to a friend, men do not roof a building first, nor do they attend to anything else till they have securely planted their feet.

In conclusion, we would direct the attention of all who may

be induced by this present Exhibition to attempt the collection of our artist's work, to the books lately published by Mr. Wedmore and by Messrs. Burty and Huish. In these books, along with fuller details of Méryon's life than it has been possible to give here, will be found valuable information on all points connected with his art, and a complete catalogue of his work, as well as most important advice on the selection of impressions of the etchings. See in particular "Notes for the Amateur," in Mr. Wedmore's "Méryon and Méryon's Paris;" as also p. 53 of the "Memoir and Descriptive Catalogue of the works of Méryon," by Messrs. Burty and Huish.



CATALOGUE.

* * In the references appended to each plate, B. denotes the * Catalogue of M. Burty, published in 1863, in vols. 14, 15 of the "Gazette des Beaux Arts;" W. that of Mr. Wedmore, published in 1879.

Where the titles of the plates are in French they are, with a few exceptions, those given by Méryon himself.

In the exceptional cases, B. 15, 31, 33, 39, 44, the French titles, though not given by Méryon, are so established, that it seemed useless to attempt to Anglicise them.

Early Work. Copies of Masters. 1—9.

PERIOD 1849–50.

1 THE COW AND THE YOUNG ASS. B. 1. W. 63.

Trial proof, with the plate larger than in the ordinary state; before the signature C. M., d'après de Loutherbourg.

*From the collection of M. Burty.
Lent by Sir William Drake.*

2 THE PAVILION OF MADEMOISELLE, AND A PART OF THE LOUVRE AT PARIS. B. 6. W. 68.

One of a set of four plates, worked with much taste, after the views of Paris and its neighbourhood, executed by Zeeman, just before 1650. This plate is selected to represent the set, because we are told that the original suggested to Méryon the idea of the "Views of Old Paris."

Lent by the Rev. J. J. Heywood.

* The new edition of M. Burty's Catalogue, translated by Mr. Huish, was unfortunately not published in time for references to be made to it.

3 THE SHIP OF JAN DE VYL OF ROTTERDAM. B. 10. W. 72.

Lent by the Rev. J. J. Heywood.

4 HAARLEM TO AMSTERDAM. B. 11. W. 73.

Lent by the Rev. J. J. Heywood.

5 FROM CALAIS TO FLUSHING. B. 13. W. 74.

Lent by the Rev. J. J. Heywood.

6 SOUTH SEA FISHERS. B. 12. W. 75.

These charming little pieces were executed, in reverse, by Méryon, after part of a set of twelve sea pieces, worked and published by Zeeman in 1650.

*From the collection of M. Burty.**Lent by the Rev. J. J. Heywood.*

7 LE PONT AU CHANGE, VERS 1784. B. 19. W. 28.

To the right is the dark wall of the quay, and at back, the bridge covered with tall and irregularly built houses, crosses the river. On the left, over the housetops, is seen the tower of St. Jacques.

Unfinished trial proof, before the large rope that crosses the river. M. Burty notes in his Catalogue, as something extraordinary, that at a sale in Paris, in 1860, such a trial proof as this sold for 14 francs!

*From the collection of M. Niel.**Lent by the Rev. J. J. Heywood.*

8 LE PONT AU CHANGE, VERS 1784. B. 19. W. 28.

Trial proof, before the rope, but otherwise finished.

Lent by F. Wedmore, Esq.

9 LE PONT AU CHANGE, VERS 1784. B. 19. W. 28.

Second state, with letters.

Lent by H. P. Horne, Esq.

Original Work. The Paris Set. Drawings and Etchings. 10—78.

PERIOD 1851-4.

- 10 EAUX FORTES SUR PARIS. Par C. MERYON. MDCCCLII. B. 29. W. 1.
The Wrapper for the Etchings. This title is engraved on a representation of a block of stone, mossy and fossiliferous. *Lent by W. G. Rawlinson, Esq.*
- 11 A REINIER, DIT ZEEMAN, PEINTRE ET EAU-FORTIER. B. 30. W. 2.
The dedication. In forty-two lines of verse Méryon expresses his affection for Zeeman, and begs that he will allow his name to be connected with this, Méryon's first work, in which he has engraved Paris.
Lent by the Rev. J. J. Heywood.
- 12 ANCIENNE PORTE DU PALAIS DE JUSTICE. B. 31. W. 3.
The Palace faces us, with its round towers flanking the gate. An imp displays over the palace a streamer, on which may be read, but with difficulty, "Eaux-fortes sur Paris, par Méryon."
Trial proof before Méryon's name and address, and on the same plate with the "Tombeau de Molière." Unique. *From the collection of M. Burty.*
Lent by F. Seymour Haden, Esq.
- 13 ANCIENNE PORTE DU PALAIS DE JUSTICE. B. 31. W. 3.
First state. The plate has been separated, but Méryon's name and address are not yet introduced. *From the collection of M. Burty.*
Lent by F. Seymour Haden, Esq.
- 14 ANCIENNE PORTE DU PALAIS DE JUSTICE. B. 31. W. 3.
Second state, with Méryon's name and address, and the date 1854. This is the frontispiece for the set.
Méryon certifies that this impression is a fair specimen of the *tirage*.
From the collection of M. Niel.
Lent by the Rev. J. J. Heywood.
- 15 QU'AME PURE ROUGISSE. B. 32. W. 4.
Verses commencing thus, and lamenting the life of Paris. They connect, in the mind of the artist, with the preceding plate. Some impressions have "gémisse" for "rougisse."
Lent by Sir William Drake.

- 16 ARMES SYMBOLIQUES DE LA VILLE DE PARIS. B. 33. W. 5.

A galley makes for the right, under full sail. This galley is modelled on a bas relief that Méryon had seen at Bourges. See the pencil drawing of a galley shown No. 149.

Trial proof before letters

Lent by F. Seymour Haden, Esq.

- 17 ARMES SYMBOLIQUES DE LA VILLE DE PARIS. B. 33. W. 5.

The published state, with Méryon's name and address, and the date 1854.

Lent by the Rev. J. J. Heywood.

- 18 FLUCTUAT NEC MERGITUR. B. 34. W. 6.

A variation of the preceding design. Here the galley sails to front.

Pen and ink drawing for the etching. It seems to bear by mistake the date 1868.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

- 19 FLUCTUAT NEC MERGITUR. B. 34. W. 6.

The rare etching. With the date MDCCCLI-IV., and the initials C. M. This variation was not published.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

- 20 LE STRYGE. B. 35. W. 7.

The stone monster sits, head in hands, at a corner of the tower of Notre Dame, and surveys the city spread out beneath him. See "Méryon and Méryon's Paris," pp. 44-5, for a most interesting incident connected with this plate.

Trial proof with C. M. on a chimney just inside the oval, but no other letters. The plate seems wider than in the following states.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

- 21 LE STRYGE. B. 35. W. 7.

First state, with the two lines introduced. This stone demon was to Méryon the emblem of "stupidity, lust, cruelty, and hypocrisy," and sat gloating over the city as over his prey.

Lent by F. Seymour Haden, Esq.

22 LE STRYGE. B. 35. W. 7.

Second state, the two lines are effaced. Méryon's name and address, with the date 1853 written in reverse, remain as in the first state.*

Lent by the Rev. J. J. Heywood.

23 LE PETIT PONT. B. 36. W. 8.

Pencil drawings for parts of the composition.

Lent by F. Seymour Haden, Esq.

24 LE PETIT PONT. B. 36. W. 8.

The old bridge of three arches crosses the picture. On the left side are the tall houses of the "Quai du Marché Neuf," and above them rise the towers of Notre Dame.

M. Burty notices in his catalogue that the towers of Notre Dame offend by their too great height against the laws of perspective, but that this error was perfectly intentional and allowable. Méryon had no wish that his plates should possess the dead exactitude of a photograph. After having taken his first sketch from below, in this plate for instance, from the water's edge, that is from a point of view to which the great majority of spectators are not accustomed, he ascends to the roadway, and then with a matchless skill introduces into his first sketch the scene which meets the eyes of those who cross the bridge. By these two operations he produces at once a picture and a real view, and renders his work wonderfully full of life.

Trial proof, before all letters: the under border line is unfinished.

Lent by the Rev. J. J. Heywood.

25 LE PETIT PONT. B. 36. W. 8.

First state, before letters, except C. M. in the upper right hand corner of the plate.

Lent by F. Seymour Haden, Esq.

* It may be noted here that to the last state of each of the twelve principal plates of this set Méryon added a number, and this plate he numbered 1. We have not thought it necessary or desirable to exhibit the later states of the plates, except in cases where some great change or totally new effect was introduced in them.

26 L'ARCHE DU PONT NOTRE DAME. B. 37. W. 9.

Through the arch, in the foreground, are seen the piles that supported the old Pompe, the Pont au Change, and the Palais de Justice.

With the sketch for this plate Méryon was occupied as early as 1850, and he had at first availed himself of mechanical appliances, but the sketch so obtained was of little or no use. On this point Méryon, later on in his career, insisted most strongly: "a photograph neither ought," said he, "nor can enable an artist to dispense with a drawing. It can only aid him, while he works, by assurance and confirmation, by suggesting to him the general character of the actuality which he has studied, and often by discovering to him minor details which he had overlooked; but it can never replace studies with the pencil."

Trial proof, pure etching, before all letters.

*From the collection of M. Burty.
Lent by the Rev. J. J. Heywood.*

27 L'ARCHE DU PONT NOTRE DAME. B. 37. W. 9.

First state, with Méryon's name and address, and the date 1853.

Lent by F. Wedmore, Esq.

28 LA GALERIE DE NOTRE DAME. B. 38. W. 10.

A view of the city through the pointed arches of the tower of Notre Dame. Jackdaws are lodged within the arches, and flutter in the air outside.

Very early trial proof, unfinished. The jackdaw flying between the two columns to the left is almost white; the sky is white, and a portion of the view of the city is incomplete.

Lent by F. Seymour Haden, Esq.

29 LA GALERIE DE NOTRE DAME. B. 38. W. 10.

Early trial proof; the jackdaw is still white, but the sky is more finished, as also is the view of the city.

*From the collection of M. Niel.
Lent by the Rev. J. J. Heywood.*

30 LA GALERIE DE NOTRE DAME. B. 38. W. 10.

First state, with Méryon's name and address, and the date 1853.

Such a view is described by Victor Hugo, "Notre Dame de Paris, liv. 3, ch. 2. Paris à vol d'oiseau."

Lent by F. Seymour Haden, Esq.

31 LA RUE DES MAUVAIS—GARÇONS. B. 39. W. 11.

A sombre street, of forbidding aspect: a big No. 12 is on the house to left: two women pass up the street.

This plate, intended for the tail piece of the first part of the Paris set, is most striking. We linger over it as though we would fain understand the secret of its wonderful effect, and read the mystery which we are sure lies under it.

First state, before Méryon's name, and before the lines which are afterwards added in the print, at top.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

32 LA RUE DES MAUVAIS—GARÇONS. B. 39. W. 11.

Second state, with Méryon's name and address, and the verses over at top.

This impression has Méryon's autograph, certifying that it is a fair impression of the *tirage*.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

33 LA TOUR DE L'HORLOGE. B. 40. W. 12,

Pencil drawing. Some change was subsequently made, and the etching is taken from a somewhat different point of view,

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

34 LA TOUR DE L'HORLOGE. B. 40. W. 12.

The Pont au Change crosses the picture, and under its arch passes a loaded barge. The left side of the plate is occupied by the Palais de Justice.

Trial proof, before the strong border line at bottom.

Lent by H. P. Horne, Esq.

35 LA TOUR DE L'HORLOGE. B. 40. W. 12.

Last state, with the monogram, and the number 5.

The old building, in course of destruction, now gives a passage, by its windows, to beams of light. This change Méryon deemed necessary for the river front of the building, previously "too uniformly dark and devoid of interest." Other changes have been made, which will readily be noticed on comparing this with the early state.

Lent by the Rev. J. J. Heywood.

36 TOURELLE, RUE DE LA TIXÉRANDERIE. B. 41. W. 13.

The turret stands at the corner of the Rue du Coq. Two men, leaning on a balustrade, point up to it ; a soldier rides by, and a woman stands in an open doorway.

Mr. Hamerton has some valuable remarks on this plate in his "Etching and Etchers." He notices, too, that the destruction of this turret, one of the finest examples of its kind, coincided in date with the erection of the first Crystal Palace.

First state. Before the title, but with C. M. in the right top corner.

Lent by F. Wedmore, Esq.

37 TOURELLE, RUE DE LA TIXÉRANDERIE. B. 41. W. 13.

Second state. With the title, and the number 6 in the left under corner. The figure of the woman in the doorway, which, in the first state, shows the outline of the limbs, as if undraped, is now entirely clothed.

Lent by the Rev. J. J. Heywood.

38 TOURELLE, RUE DE LA TIXÉRANDERIE. B. 41. W. 13.

Third state. With the title and Delatre's address. In this impression the number 6 seems effaced. There is much additional work all over the plate, and the drapery of the woman is again altered,

Lent by the Rev. J. J. Heywood.

39 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

The church is in the back ground, and faces the spectator : in front, on the left, is the old Collège de Montaigu, now destroyed, and on the right, a corner of the Pantheon, with workmen engaged on its masonry.

Trial proof, pure etching, in which the whole composition is full of light. The plate measures about an inch and a half more in height and width than it does in the after states. Probably unique.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

40 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

Later trial proof: still before all letters, but the plate reduced in size. The light has gone, and the effect is completely changed.

Lent by the Rev. J. J. Heywood.

41 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

First state, with C. M. in the right top corner.

The arms of the workman on the scaffolding are still raised high and near together.

Lent by F. Wedmore, Esq.

42 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

Second state. The arms and head of the workman are in this state obliterated.

Lent by F. Seymour Haden, Esq.

43 SAINT ÉTIENNE-DU-MONT. B. 42. W. 14.

Last state, with the number 7. We have now at the top of the Pantheon the title, "St. Etienne-du-Mont et l'ancien Collège de Montaigu." The workman's arms are in this, as in all the later states, wide apart.

Lent by F. Wedmore, Esq.

44 LA POMPE NOTRE DAME. B. 43. W. 15.

The finished pencil drawing for the etching.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

45 LA POMPE NOTRE DAME.

Finished pencil drawing for the etching of the Pompe as first conceived. It is here seen under the arch of a bridge, in the same way in which the view is seen in the l'Arche du Pont Notre Dame.

This drawing and the preceding are wonderful proofs of Méryon's sense of construction. As has been well said, "his pleasure in constructive work, however humble, is shown by his close and careful following of the woodwork to its darkest and furthest recesses. His fame would be assured if it rested only on the rendering of the labour of men's hands, from the fretted roof of the cathedral and its stately towers to the intricate timbers of the engine-house."

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

46 LA POMPE NOTRE DAME. B. 43. W. 15.

The Pompe, with its tower, resting on a most picturesque and intricate arrangement of woodwork occupies the centre of the picture. At its foot flows the river, and in the background on the right are seen the towers of Notre Dame rising behind the houses of the quay.

Early trial proof, pure etching, before any letters.

Lent by W. G. Rawlinson, Esq.

47 LA POMPE NOTRE DAME. B. 43. W. 15.

Trial proof, pure etching, with Méryon's name and address and the date 1852, written in reverse.

Lent by R. Fisher, Esq.

48 LA POMPE NOTRE DAME. B. 43. W. 15.

First state, reworked with the burin. The signatures are written now in the natural direction.

Lent by F. Seymour Haden, Esq.

49 LA PETITE POMPE. B. 44. W. 16.

From a miniature Pompe, at the bottom of the plate, rise in graceful meanders two dainty water-pipes: they enclose half-way up the letters P. and N. D. and terminate each in a swan's head. At top on either side a dolphin emits water from its nostrils. The whole serves as a framework for some lines of verse, which tell the Pompe of its coming destruction. This elegant design was intended as a tail-piece for the second part of the set.

Trial proof, before the signature under, and before much work.

Lent by the Rev. J. J. Heywood.

50 LA PETITE POMPE. B. 44. W. 16.

The published state, with Méryon's name and address.

Lent by the Rev. J. J. Heywood.

51 LE PONT NEUF. B. 45. W. 17.

A view of the three last arches of the Pont Neuf. The piers of the bridge are still surmounted by the semi-circular buildings, used as shops. To the right rises the tall chimney of the Mint.

Trial proof, pure etching, unfinished, and before all letters.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

52 LE PONT NEUF. B. 45. W. 17.

First state. With Méryon and Delatre's names, and the date 1853. Very early impression.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

53 LE PONT NEUF. B. 45. W. 17.

Second state. Two columns of verses have been added in the under margin.

Lent by the Rev. J. J. Heywood.

54 LE PONT NEUF. B. 45. W. 17.

Third state. The plate is now very rich in effect. The verses are erased, and have left evident traces of their presence.

Lent by F. Wedmore, Esq.

55 LE PONT NEUF. B. 45. W. 17.

Trial proof for the fifth state. The tall chimney of the mint has gone, and the alteration in the houses beyond the bridge is introduced by Méryon in pencil. The signatures of the earlier states are removed, and the plate is, in this state, without letters.

Lent by G. L. Craik, Esq.

56 LE PONT NEUF. B. 45. W. 17.

Fifth state. The title, Le Pont Neuf, is now introduced in capitals. The tall houses, on the right side of the street beyond the bridge are lowered.

Mr. Hamerton thus concludes his remarks on this plate :—"When Méryon comes to the rounding of the far projecting cornice, where the gleam of sunshine falls, he follows every reflection with an indescribable pleasure and care. The wonder is how the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion, and fail at the very moment of fruition."

Lent by F. Seymour Haden, Esq.

57 LE PONT AU CHANGE. B. 46. W. 18.

A pencil drawing for the etching. The balloon "Speranza" seems already doomed to destruction.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

58 LE PONT AU CHANGE. B. 46. W. 18.

The bridge crosses the picture from the left to the Palais de Justice on the right, beyond which are the trees of the Quai aux Fleurs. The tower of the Pompe rises behind the bridge in the distance. On the river in the foreground is a boat and men bathing.

Very early trial proof, pure etching, before the sky, or the distance beyond the bridge.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

59 LE PONT AU CHANGE. B. 46. W. 18.

Finished trial proof, pure etching. The balloon Speranza rises into the sky. The plate is before all letters.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

60 LE PONT AU CHANGE. B. 46. W. 18.

First state, reworked with the burin. With Méryon's name and address, and the date 1854.

Lent by R. Fisher, Esq.

61 LE PONT AU CHANGE. B. 46. W. 18.

Trial proof for the second state. The balloon Speranza has gone, and a crescent moon is introduced, as also a flock of large birds of prey. A large portion of the sky is now in pencil. The title is not yet introduced.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

62 LE PONT AU CHANGE. B. 46. W. 18.

The second state. The title "Le Pont au Change" is now introduced, and the monogram is in the left top corner.

Lent by R. Fisher, Esq.

63 LE PONT AU CHANGE. B. 46. W. 18.

Third state. The large birds are gone, and a number of small balloons have been introduced.

Lent by F. Seymour Haden, Esq.

64 LE PONT AU CHANGE. B. 46. W. 18.

Fourth state. A large balloon is now introduced, with "(Vas)co de Gama Paris;" also two others, smaller, with "l'Asmodeé" and "Saint Elme" respectively.

The plate is now numbered 10, and has Delatre's address.

Lent by F. Seymour Haden, Esq.

65 L'ESPERANCE. B. 47. W. 19.

Some lines of verse written by Méryon in connection with the Pont au Change and its balloon Speranza.

Lent by the Rev. J. J. Heywood.

66 LA MORGUE. B. 48. W. 20.

The old Doric Morgue of Méryon's time, with a background of tall houses. From the river in front a corpse has been taken, and is being borne to the dead-house: a little girl weeps, and a woman throws herself backward, demented, in despair. The drama is witnessed by a curious and heartless crowd.

Trial proof, not quite finished.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

67 LA MORGUE. B. 48. W. 20.

First state, finished, but still before all letters. A most powerful impression.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

68 LA MORGUE. B. 48. W. 20.

Second state, with Méryon's name and address, and the date 1854.

Lent by F. Seymour Haden, Esq.

69 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

A sheet of small pencil sketches for portions of the etching.

Lent by F. Seymour Haden, Esq.

70 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

A pencil drawing for the etching.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

71 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

The Cathedral as seen over the river from the Pont de la Tournelle. The view is from the back of the Apse; beyond which rise the towers. To the left are the arches of the Pont aux Choux, over which are seen the buildings of the Hotel Dieu, and other edifices. In the foreground is a waggon with horses, and boats at the water's edge.

Very early trial proof, before the sky and the buildings beyond the bridge: The Cathedral itself is not quite finished. Pure etching.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

72 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Trial proof, finished but for the sky to the right, and the top border line. A magnificent impression.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

73 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Trial proof, finished but for the sky to the right, and the top border line.

On this magnificent impression are some lines written in pencil by Méryon:—

O toi dégustateur de tout morceau gothique,
Vois ici de Paris la noble basilique.
Nos Rois, grands et dévôts, ont voulu le bâtir,
Pour témoigner au Maître un profond repentir.
Quoique bien grand, hélas! on la dit trop petite,
De nos moindres pécheurs pour contenir l'élite.

Lent by K. Fisher, Esq.

74 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Trial proof, finished, except the top border line. The edges of the plate are uncleaned.

Lent by F. Seymour Haden, Esq.

75 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

First state, finished, but before any letters.

Lent by F. Seymour Haden, Esq.

76 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Second state, with Méryon's name and address, and the date 1854.

Lent by F. Wedmore, Esq.

77 L'ABSIDE DE NOTRE DAME DE PARIS. B. 50. W. 22.

Third state; the date, 1854, has been removed, and the roofs and chimneys to the right of the church have been reworked.

Lent by the Rev. J. J. Heywood.

78 LE TOMBEAU DE MOLIÈRE. B. 51. W. 23.

The tomb of Molière at Père-Lachaise. This little plate was intended as the tail piece for the third and last part of the set.

The published state, with Méryon's name and address, and the date 1854.

Lent by F. Seymour Haden, Esq.

79 ESTAMPES ANCIENNES. ROCHOUX. QUAIDE L'HORLOGE No. 19.
B. 52. W. 47.

At top two figures, representing the Seine and the Marne, recline with their backs to the gate of the Palais de Justice. At bottom is the statue of Henri IV. on the Pont Neuf.

This plate, apparently a work of about the same date as the Paris set, was executed for Rochoux, the printseller, one of the few who cared for Méryon in his lifetime.

Second state. A boat replaces, under the arch, the lamp of the earlier state.

Lent by F. Seymour Haden, Esq.

Original Work. Drawings and Etchings of Bourges. 80—91.

PERIOD 1851-4.

80 A DOORWAY AT BOURGES. B. 55. W. 33.

See for the drawings for this plate Nos. 146 and 147.

Trial proof, pure etching, before much work. Probably unique.

Lent by the Rev. J. J. Heywood.

81 A DOORWAY AT BOURGES. B. 55. W. 33.

Finished state. The plate rebitten, with much additional work.

Méryon was engaged in retouching this plate on the very day on which Mr. Haden had the interview with him at Montmartre, so graphically described in "About Etching" pp. 42-3. Though slight, this little piece has a peculiar charm of its own, and it is to be regretted that it is so exceedingly rare.

Lent by F. Seymour Haden, Esq.

82 LA RUE DES TOILES, À BOURGES. B. 56. W. 35.

Pencil drawing for the etching.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

83 LA RUE DES TOILES À BOURGES. B. 56. W. 35.

A sombre winding street, with 14th or 15th century houses.

Trial proof before letters, but with the date 1853 on a chimney to the right. Before the border lines were finished.

Lent by F. Seymour Haden, Esq.

84 LA RUE DES TOILES À BOURGES. B. 56. W. 35.

Trial proof, before letters, but with 1853 on a chimney to the right, with the border lines.

Lent by H. P. Horne, Esq.

85 LA RUE DES TOILES À BOURGES. B. 56. W. 35.

First state. The date has been removed from the chimney; Méryon's name and address, with the date 1853, are now added to the plate.

Lent by R. Fisher, Esq.

86 LA RUE DES TOILES À BOURGES. B. 56. W. 35.

Third state. The dog has been removed, and its place supplied by figures in conversation. The inscriptions at foot have also been removed, and the plate is, in this state, without letters.

Lent by F. Seymour Haden, Esq.

87 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

Pencil drawing for the etching; with Méryon's autograph, offering the drawing to M. Niel.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

88 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

The view is of a line of houses receding into the background, towards the right. This plate is sometimes called "The House of the Musician," from a tradition concerning the principal house.

Trial proof, with very slight indication of the houses in the background to right; before letters, but C. M. slightly marked in the left under corner of the print.

Lent by F. Seymour Haden, Esq.

89 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

Later trial proof, with the houses to right a little more marked, but still unfinished. C. M. is more strongly marked.

Lent by F. Seymour Haden, Esq.

90 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

First state. The houses to the right are finished, and partly covered with foliage. Before the title.

Lent by H. P. Horne, Esq.

91 ANCIENNE HABITATION À BOURGES. B. 57. W. 34.

Second state, with the title.

Lent by the Rev. J. J. Heywood.

Works partly original, partly copied with more or less freedom from the work of others. 92—100.

PERIOD 1854—6. BEFORE MÉRYON'S VISIT TO BRUSSELS.

92 ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS À ATHÈNES.
B. 14. W. 32.

The gate of the convent is seen on the left, surmounted by fleurs de lis. To the right is the choragic monument of Lysicrates, which Méryon had sketched in the time of his early voyage in the Mediterranean.

Trial proof before any letters; this impression has Méryon's autograph attached.

From the collection of M. Burty.

Lent by the Rev. J. J. Heywood.

93 ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS À ATHÈNES,
B. 14. W. 32.

The published state, with the title, book reference, Méryon's name and those of the printers, with their address. This plate was worked by Méryon for Count Léon de Laborde's Athens, in the 15th, 16th and 17th centuries; a book which is now "introuvable."

This impression has the printer's certificate, that it is a fair specimen of the *tirage*.

This etching, most lovely in the early state, and charming even in the published state, is excessively rare.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

94 LE PONT NEUF ET LA SAMARITAINE. B. 18. W. 29.

The view is under an arch of the Pont au Change in the foreground. To the right is the quay with its houses, and in front the Samaritaine, and the Pont Neuf with its turrets in sun light.

Very early trial proof, unfinished, but with a figure to the extreme right of the quay, which is gone in the next impression.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

95 LE PONT NEUF ET LA SAMARITAINE. B. 18. W. 29.

Trial proof, more finished: the figure is already effaced.

Lent by F. Wedmore, Esq.

96 LE PONT NEUF ET LA SAMARITAINE. B. 18. W. 29.

Last trial proof, finished, but before letters. *Lent by W. G. Rawlinson, Esq.*

97 LE PONT NEUF ET LA SAMARITAINE. B. 18. W. 29.

The published state, with letters.

This plate, and that of the Pont au Change, exhibited Nos. 7-9, were worked by Méryon after drawings by Nicolle, but at an interval of five years; this belonging to 1855, while the Pont au Change is dated 1850. They are, therefore, unfortunately separated in our chronological order, but should be compared together.

Lent by the Rev. J. J. Heywood.

98 SAN FRANCISCO. B. 21. No. 80.

The city, as it appeared in 1855, stretches across the picture.

As this is the largest plate executed by Méryon, so it cost him too much time and endless trouble. The daguerreotypes furnished him, from which to compose his subject, were minute, and taken at all times of the day. We may imagine the difficulties he had to overcome, and wonder at his success with such material.

Trial proof before the names of Méryon and Delatre, before the initials of the bankers for whom the plate was worked.

Lent by the Rev. J. J. Heywood.

99 LA SALLE DES PAS PERDUS. B. 15. W. 76.

Copied from a very rare print by Androuet Ducerceau.

The view is of a vaulted hall, having its walls decorated with statues of the French kings, and its floor filled by a moving crowd.

Trial proof, unfinished; the plate is larger than in the following, the first published state.

From the collection of M. Niel, and perhaps unique.

Lent by the Rev. J. J. Heywood.

100 LA SALLE DES PAS PERDUS. B. 15. W. 76.

First state. With a long legend in the lower margin. In this Méryon calls attention to the beauty of the original; to Ducerceau's masterly treatment of the architectural details, as well as to the truth of gesture and fine correctness of outline displayed in the figures.

The plate has been already reduced, but is still larger than in the ordinary state, from which the legend is cut away. This state is very rare.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

Work, partly original, partly copied more or less freely from the work of others.

101—31.

PERIOD 1860—6, AFTER MERYON'S FIRST VISIT TO CHARENTON.

101 RUE PIROUETTE. B. 23. W. 30.

A view of a busy narrow street, and of shops. A whitster's cart is turning a corner ; grisettes, men talking at the door of a cabaret, with a nurse and child, fill up the picture.

First state, before any letters, even before the C. M. et L, which exists on a chimney in the next state.

Lent by the Rev. J. J. Heywood.

102 RUE PIROUETTE. B. 23. W. 30.

Second state, with C. M. et L on the chimney, and with the title Rue Pirouette 1860.

This dainty little plate Méryon worked after a very bad drawing by Laurence, which he had to correct in every part, and animate with figures. Was the spot already changed when Méryon worked the plate, or was he bound by his needs to such labour? Anyhow, had he worked direct from nature, the result would scarcely have been more satisfactory.

Lent by the Rev. J. J. Heywood.

103 VERSES TO M. EUGÈNE BLÉRY. B. 65 W. 48.

Méryon's thanks to his friend and teacher.

Lent by the Rev. J. J. Heywood.

104 REBUS, of which the subject is "MORNY." W. 56.

Early impression, before the edges of the plate were cleaned.

Lent by the Rev. J. J. Heywood.

105 PASSERELLE DU PONT AU CHANGE APRÈS L'INCENDIE DE 1621.
B. 26. W. 84.

From a drawing of the time, in the possession of M. Bonnardot. This drawing

had passed through the collections of the Count de Fries, and the Marquis de La Goy, and the marks of these collections are reproduced to left and right respectively of the etching.

To the left are seen some of the stones of the old bridge, and behind them are the Tourelles of the Palais de Justice. The temporary bridge crosses the river behind.

Trial proof, before the signature C. M., and before the upper border line.

Lent by Sir William Drake.

106 PASSERELLE DU PONT AU CHANGE APRÈS L'INCENDIE DE 1621.

B. 26. W. 84.

Third state, with the title in capitals.

See, for an account of this plate, vol. 8, p. 157 of the Gazette des Beaux Arts.

Lent by Sir William Drake.

107 TOURELLE DITE DE MARAT. B. 53. W. 24.

Pencil drawings for the etching.

From the collection of M. Burty.

Lent by F. Seymour Haden, Esq.

108 TOURELLE DITE DE MARAT. B. 53. W. 24.

The turreted house at the corner of the Rue de l'école-de-Médecine : In this house Marat was killed by Charlotte Corday.

Early trial proof, before the sky, and before Fiat Lux on the book ; dated in pencil May 28.

Lent by the Rev. J. J. Heywood.

109 TOURELLE DITE DE MARAT. B. 53. W. 24.

Trial proof, still before the sky, and the words on the book, but dated May 31.

This impression was obtained by Mr. Haden from Méryon himself.

Lent by F. Seymour Haden, Esq.

110 TOURELLE DITE DE MARAT. B. 53. W. 24.

Trial proof, with the sky, but before the words on the book. Dated June 4.

Lent by W. G. Rawlinson, Esq.

111 TOURELLE DITE DE MARAT. B. 53. W. 24.

First state, with the title, and a long legend.

The upper border line is still arched in the centre, and incloses the monogram, which exists also in the trial proofs. The figures are still to be seen in the air.

Lent by the Rev. J. J. Heywood.

112 TOURELLE DITE DE MARAT. B. 53. W. 24.

Trial proof for the second state. This very interesting plate was obtained by Mr. Haden direct from Méryon; it has the altered title, "Tourelle Rue de l'école de Médecine 22, Paris." The figures are gone from the sky, which is here in pencil, and the head of Charlotte Corday is drawn in. The top border line is no longer arched in the centre, and so the monogram has gone. The two birds are not yet introduced in the sky.

Lent by F. Seymour Haden, Esq.

113 TOURELLE DITE DE MARAT. B. 53. W. 24.

Trial proof for the third state; the monogram is now in the top right corner.

In this state the plate is without letters. This impression, too, came direct from Méryon to Mr. Haden.

Lent by F. Seymour Haden, Esq.

114 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me}. SIÈCLE.
B. 27. W. 31.

The view is of the river and of the houses on its left bank, between the Pont Notre Dame and the Pont au Change. The delicate details of the architecture are followed out with manifest pleasure. To the left of the plate are seen, over the houses, the towers of Notre Dame.

Very early trial proof, before the sky, and before the towers of Notre Dame.

Lent by R. Fisher, Esq.

115 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me}. SIÈCLE.

B. 27. W. 31.

Trial proof, with the towers, but before the sky was finished. In this state the plate is full of light.

Lent by the Rev. J. J. Heywood.

116 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me}. SIÈCLE.

B. 27. W. 31.

Second state ; before letters, except those on the board to the right. These remain as in the first state, except that "Au Cana" has been effaced, and we have "C. Méryon Restaure, Paris, an de grâ, 1861."

Lent by W. G. Rawlinson, Esq.

117 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me}. SIÈCLE.

B. 27. W. 31.

Last state. With the title, and a long legend under. The words on the board are entirely changed.

Lent by W. G. Rawlinson, Esq.

118 THE PRESENTATION TO LOUIS XI. OF A COPY OF VALERIUS
MAXIMUS, printed at Paris about 1475. B. 24. W. 82.

This plate is taken from a miniature of the period.

Finished state ; this impression has at foot a leaf affixed by Méryon himself.

Lent by the Rev. J. J. Heywood.

119 FRANÇOIS VIÈTE. B. 78. W. 88.

This portrait of the famous French mathematician of the 16th century is a free rendering, rather than a copy, of an old print. It was worked by Méryon, as were most of his other portraits, for "Poitou et Vendée," a book published by M. Fillon, and is here shown as a specimen of the work which Méryon wrought for bread to eat, and not for his own pleasure.

Early trial proof, before much work.

From the collection of M. Niel.

Lent by the Rev. J. J. Heywood.

120 RUE DES CHANTRES. B. 54. W. 25.

Between the tall gloomy houses of the narrow street is seen, over a house in the background, the spire of Notre Dame.

Trial proof, before the bells at the top, and before other work.

Lent by F. Seymour Haden, Esq.

121 RUE DES CHANTRES. B. 54. W. 25.

First state, finished and with the bells, but before the title, and signatures.

Lent by F. Seymour Haden, Esq.

122 BAIN FROID CHEVRIER. W. 27.

Pencil drawings for the etching.

Lent by F. Seymour Haden, Esq.

123 BAIN FROID CHEVRIER. W. 27.

On the left is the Pont Neuf, on the right Chevrier's baths.

Trial proof before the sky and all letters.

Lent by F. Seymour Haden, Esq.

124 BAIN FROID CHEVRIER. W. 27.

Trial proof, with the sky, but still before all letters.

Lent by F. Seymour Haden, Esq.

125 BAIN FROID CHEVRIER. W. 27.

First state. Before all letters, except "Bain Froid Chevrier" on the board by the bath-house.

Lent by the Rev. J. J. Heywood.

126 BAIN FROID CHEVRIER. W. 27.

Second state, with the title. This impressiou has printed on it, by means of a subsidiary plate, some lines in which Méryon lays down the true law of equality, the law of "the tub."

Lent by W. G. Rawlinson Esq.

127 COLLÈGE HENRI IV. OU LYCÉE NAPOLEON. W. 58.

A bird's eye view of Paris from the top of the Pantheon, with the College and its dependencies to the left. In the foreground of the print are gymnasts exercising. In the early states, the etching is closed in on the left by rocks, at top by the sea, on which comes sailing in to shore a strange collection of fish and boats.

Trial proof, before the sky.

Lent by H. P. Horne, Esq.

128 COLLÈGE HENRI IV. OU LYCÉE NAPOLEON. W. 58.

The rare variation of the first state. A steamer has been added to the sea. Of this variation only ten impressions were printed: see the note at foot of the legend.

Lent by the Rev. J. J. Heywood.

129 COLLÈGE HENRI IV. OU LYCÉE NAPOLEON. W. 58.

Last state. In this as in the previous state, the sea is gone, and the whole plate is filled with houses.

In this state Méryon has introduced initials on some of the houses, memorials of his friendships and his loves. Thus we have P. S. *i.e.*, Philippon and Salicis, two of his most intimate friends, for the first of whom he worked this plate in 1864. Also D. N. the initials of one of the ugly girls of whom poor Méryon fancied himself at different times desperately enamoured.

Lent by the Rev. J. J. Heywood.

130 MINISTÈRE DE LA MARINE. W. 26.

The French Admiralty is seen from the side, on the left of the plate. In the sky, on the right, descend strange creatures, the offspring of Méryon's fancies. This is a work of 1865.

Second state, before letters, but with the monogram.

Lent by W. G. Rawlinson, Esq.

131 VUE DE L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE. W. 60.

From a picture by Zeeman. This plate was worked for the Chalcographie in 1866. First state, before all letters: a presentation impression.

Lent by W. G. Rawlinson, Esq.

Original work. Reminiscences of New Zealand.

PERIOD, DRAWINGS 1842—6. Etchings 1860—6.

132 LE PILOTE DE TONGA. B. 58. W. 36.

Within a framework, on the corners of which are inscribed the initials T. T. and C. M., is recorded how the native pilot guided the ship Rhin through a perilous passage into the wide ocean.

This plate, printed in red and black ink, is intended as an introduction to the set of New Zealand prints.

The published state, with Delatre's address.

Lent by F. Seymour Haden, Esq.

133 NOUVELLE CALÉDONIE. GRANDE CASE INDIGÈNE SUR LE
CHEMIN DE POÉPO. B. 62. W. 40.

The drawing for the etching.

Lent by M. Salicis.

134 NOUVELLE CALÉDONIE. GRANDE CASE INDIGÈNE SUR LE
CHEMIN DE POÉPO. B. 62. W. 40.

A woman with a basket of fruit on her head, and a young boy holding with both hands a large fish, advance towards a group of natives assembled before a large hut.

First state, before all letters.

Lent by F. Seymour Haden, Esq.

135 OCÉANIE. ILOTS À UVÉA. PÊCHE AUX PALMES. B. 63. W. 41.

The drawing for the etching.

Lent by M. Salicis.

136 OCÉANIE. ILOTS À UVÉA. PÊCHE AUX PALMES. B. 63. W. 41.

In the water in front are natives fishing. In the distance to right rides the ship Rhin under sail.

First state, before all letters.

Lent by the Rev. J. J. Heywood.

137 LA CHAUMIÈRE DU COLON VIEUX-SOLDAT À AKAROA. W. 44.

A gabled cottage, with hills in the background; a charming little etching.

Trial proof, before the clouds, and the work on the distant hills. This impression is dated, in pencil, May 7. 66.

Lent by F. Seymour Haden, Esq.

Original work. Early drawings.

PERIOD 1842—50.

[These drawings were received too late for arrangement in their proper chronological order.]

138 A VIEW AT BAHIA.

The ship Rhin lies in the offing. Pencil drawing, signed Bahia, Oct., 42.

Lent by M. Salicis.

139 A VIEW AT BAHIA.

To the right are buildings ; in the water to left are boats, and also in front.

Pencil drawing, the companion sketch to No. 138.

In the drawing is written in pencil, Marché de Sta Barbara.

These two drawings were made by Méryon in 1842, not long after leaving Toulon.

Lent by M. Salicis.

140 NATIVE BOATS OF BAHIA AND NEW ZEALAND.

A sheet of charming little sketches ; the pirogues of Bahia, and the Provolants of the " Iles Mulgraves " seem to be in motion.

Lent by M. Salicis.

141 HEADS OF NEW ZEALANDERS.

Pencil sketches of four typical heads of natives of New Zealand.

Lent by M. Salicis.

142 SURPRISE ET CAPTURE.

A composition, slight, but powerful, so entitled. There is some little color here, which reminds us of the reason of Méryon's failure as a painter.

Lent by M. Salicis.

143 A BOAT'S CREW AT ANCHOR IN FOUL WEATHER. Akaroa, Mars 44.

A drawing in ink and charcoal ; a reminiscence of foul weather off New Zealand. The caricature portrait to the left is that of a sailor, a character, on board the " Rhin."

This drawing bears the date 1844, and was, therefore, as well as in all probability were the three preceding numbers, produced before Méryon ceased to be a sailor.

Lent by M. Salicis.

144 MIDI AU CAP HORN.

A drawing in charcoal. In foul weather a gleam of sunlight is often seen at midday through the murky clouds; this is the effect here intended.

A reminiscence of Méryon's life on board the "Rhin," produced in 1847.

Lent by M. Salicis.

145 RENNES ARCHITECTURE.

Four pencil sketches of pilasters from the "Maison d'un tonnelier," and other old houses at Rennes.

Lent by M. Salicis.

146 BOURGES ARCHITECTURE.

Three pencil sketches; in the centre is, what seems to be, the elevation of the doorway, No. 80, in one collection.

Lent by M. Salicis.

147 BOURGES ARCHITECTURE.

Five sketches in pencil. In the centre at bottom will be noticed the drawing for the doorway, No. 80 in our collection.

Lent by M. Salicis.

148 BOURGES ARCHITECTURE.

Four most charming pencil sketches of streets and houses at Bourges. Had Méryon but reproduced more of these with his needle!

Lent by M. Salicis.

149 BOURGES ARCHITECTURE.

Four pencil sketches. Notice the fine old gateway, and the galley suggestive of the "Arms of the city of Paris," No. 16—19.

These Bourges and Rennes sketches are early in date, probably all before 1851.

Lent by M. Salicis.

Portraits of Méryon.

150 PROFILE PORTRAIT OF MÉRYON.

The pencil drawing for the etching made by Bracquemond in 1852.

Lent by the Rev. J. J. Heywood.

151 PROFILE PORTRAIT OF MÉRYON.

The etching by Bracquemond. This was the portrait preferred by Méryon himself.

First state; the plate larger than in the later states, and with B. à C. M. in the left top corner.

Lent by the Rev. J. J. Heywood.

152 PORTRAIT OF MÉRYON SEATED.

This portrait was etched direct from the life by Bracquemond, without any preliminary drawing. The eyes have a restless, questioning look, as of a hunted fawn.

Of this plate very few impressions exist. There is a facsimile, executed by mechanical means, and touched by Bracquemond. It may be distinguished from the etching by its blackness and coarseness; it measures, too, three-quarters of an inch less in height.

Lent by the Rev. J. J. Heywood.

153 PORTRAIT OF MÉRYON IN BED.

The portrait by Flameng; from the drawing made in 1858. The sharp and emaciated features tell the tale of Méryon's self-imposed abstinence from food.

First state: before letters.

Lent by the Rev. J. J. Heywood.

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